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PAINTING BY MARY CASSATT PRESENTED

Mary Cassatt holds a unique place among the painters of the XIX Century. She is the only American artist who participated in the development of French Impressionism, which has had such a beneficial in-

painter who shared in the counsels of that group of Master Impressionists—Manet, Renoir, Monet, Degas, Pissarro—whose work, so revolutionary in its time, is now regarded as one of the most significant move-



"IN THE GARDEN," BY MARY CASSATT
CONTEMPORARY AMERICAN
ANONYMOUSLY GIVEN

fluence in heightening the palette of the present day painter throughout the western world, and which opened the eyes of our time to the understanding and appreciation of color. With Berthe Morisot, grand-daughter of Fragonard and wife of Edward Manet's brother, she has the distinction of being the only woman

ment in the field of painting. She was a social as well as an artistic unit of that elite coterie, and today her work stands artistically on a par with the aesthetic product of those now eminent painters.

Born at Pittsburgh, sister of A. J. Cassatt, President of the Pennsylvania Railroad, she received her

early training at the Pennsylvania Academy of Fine Arts. Subsequently she travelled in Italy, Spain and France, studying the works of the masters. At Paris Degas became interested in her work and gave her such artistic guidance as he could, but from the first she seemed possessed of a bent that was highly individual.

The Institute has just received an anonymous gift of one of her oil paintings, entitled, "*In the Garden*," showing a mother and her child in pleasant out-of-doors surroundings. The mother in a white dress is seated in profile at the left, on a garden bench. Leaning against her lap and facing the spectators is her young daughter, in rose-colored dress. Her blond hair falls loosely about her face, and her head is

framed by a straw hat edged with black, worn carelessly on the back of her head. Behind the felicitous group, the lawn and shrubbery is delightfully suggested, the fresh green of summer furnishing a complementary foil to the rose of the dress and the flesh tones. It is exceedingly luminous and brilliant in color.

In subject matter, like most of Miss Cassatt's works, this picture deals with maternal love in that understanding manner that has given her a place in our affections.

Through this gift the Museum's permanent collection is now adorned with two very good examples of her work, a pastel, "*Femmes et Enfant*," having been presented some years ago by the late Edward C. Walker.

C. H. B.

PAINTING BY MAX KUEHNE

Through the gift of Mrs. Harry Payne Whitney, the sculptor, the Institute has received for its permanent collection the painting, "*Marine Headland*," by Max Kuehne. This picture, presumably one of his splendid series done on the coast of Maine, is a marine picture of great beauty. A rocky headland juts out into the sea. It is a clear day with a spanking breeze driving the short choppy waves toward the shore. The sunlight plays over water and land making of it a brilliant spectacle. The clear, luminous color, the grasp of subject matter, the portrayal of the mood of the sea, indi-

cate a comprehension that comes from broad experience.

Max Kuehne is an American, born in 1880. He studied with William M. Chase and Robert Henri, after which he travelled abroad.

The summer of 1912 spent at Gloucester marks the beginning of his development as a brilliant colorist and started him in the direction that has become his forte.

Since that time he has spent his summers at Gloucester or on the coast of Maine, painting aspects of the sea under the play of sparkling sunlight, of which this picture is a typical example.

C. H. B.